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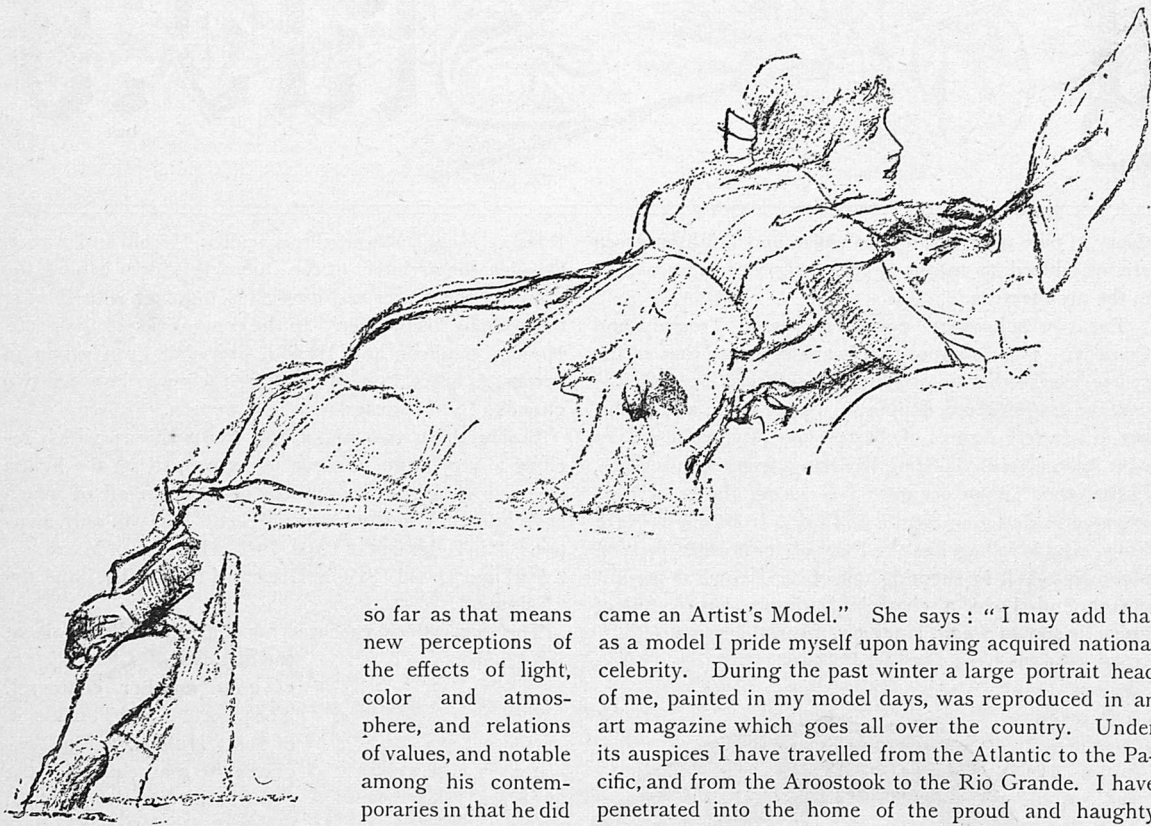
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so far as that means new perceptions of the effects of light, color and atmosphere, and relations of values, and notable among his contemporaries in that he did not find it necessary to sacrifice the ideal in order to attain the real. His work in the Opera House foyer will be his best monument.

EDITH SCANNELL.

OUR popular contributor, Miss Edith Scannell, whose charming painting "Marguerites" (reproduced on a smaller scale than the original) is given as a supplement to the present number of the magazine, is a young Englishwoman, who lives very quietly with her mother and sister in the London suburb of West Kensington. Her first instruction in art was under M. Jacquand, in Paris, and, after having been two years in his studio, she sent a small picture, "Bible-reading in Switzerland in the Eighteenth Century," to the Royal Academy in London, which was hung. She afterward studied in Florence, Rome and Pisa, under Bellucci, Bompiani and Lanfredini, and for a short time at the Slade School in London. Miss Scannell has exhibited many times in the principal exhibitions in London and the provinces, as well as in Italy and Belgium, her favorite subjects being children, whom she paints "con amore." Her early sketch-books—begun long before she had any idea of following art as a profession—are filled with portraits of little playfellows and friends, or illustrations of scenes in various story-books. It was a glimpse of these, showing a rare degree of naïveté and freshness, that induced the editor of The Art Amateur to enlist the young lady's services as a contributor to the magazine. Since the appearance of her "outline sketches" in our pages Miss Scannell has had several offers from American publishers to illustrate children's books. She has done some excellent work of the kind in England, but the hard condition was in most cases imposed on her that her name should not appear. There is no such ungenerous restriction, we believe, in her later commissions of the kind. Marcus Ward brings out this year "Pets and Playmates," with pictures by her, and T. Fisher Unwin, of London, and Roberts Brothers, of Boston, publish "In the Time of Roses," with pictures from her pencil, and the letter-press by her elder sister, who wrote "Sylvia's Daughters," noticed in these columns about a year ago. Since opening her studio in West Kensington, Miss Scannell has painted many portraits, mostly of children, which, good as they are, promise greater excellence with the growing facility of technic which may be confidently expected with increased experience.

ALTHOUGH its identity was not disclosed at the time of publication, every figure-painter in New York recognized at once the charming features of Miss Charlotte Adams in the colored portrait study by Mr. Carroll Beckwith which was reproduced in The Art Amateur in December, 1885. The lady now lets out the secret in the current number of Lippincott's Magazine, to which she contributes an interesting sketch entitled, "How I be-

came an Artist's Model." She says: "I may add that as a model I pride myself upon having acquired national celebrity. During the past winter a large portrait head of me, painted in my model days, was reproduced in an art magazine which goes all over the country. Under its auspices I have travelled from the Atlantic to the Pacific, and from the Aroostook to the Rio Grande. I have penetrated into the home of the proud and haughty bondholder and into that of the equally proud and haughty retail liner. As full instructions for copying the head in oils accompanied the plate, I am painfully conscious that misguided young women in all sections of these United States are now trying their 'prentice hands upon me. When my left ear burns I know that my charms are being disparaged—say, in Texas or Oregon—by some vicious-minded female. When my right ear tingles sharply, I feel that compliments are being showered upon my counterfeit presentment by some awfully nice young man (I should prefer him to be English) on a cattle-ranch or in a mining-camp. When I think of all the Prussian blue and Vandyck brown that are being wasted at this moment on my bonnet-strings and my front hair, I feel that the dealers in artists' materials owe me a commission." It may gratify Miss Adams to learn that she quickly went "out of print," proving one of the most popular subjects given in these columns for the brush of the ambitious amateur. Recently Miss Adams became editor of the American department of Cassell's Magazine of Art, a post she will doubtless fill with credit.

TALKS WITH ARTISTS.

I.—THE LIFE CLASS.

"SIXTY is the largest number of students that can satisfactorily study from one model," said Mr. L. E. Wilmarth, the instructor of the life class in the Academy of Design. "In an ordinary room not more than thirty can be accommodated, and that, in my opinion, is a large enough class.

"These are usually placed in three rows. The first row should be not less than twelve feet from the model. A full-length figure can't be drawn at less distance. These should sit in a circle on low chairs. We generally saw the legs off to suit ourselves. The portfolios then rest on the backs of other chairs. Sometimes the students sit astride their chairs and rest the portfolios on the backs. This will do well enough for the boys.

"The second now sit on chairs of ordinary height and rest their portfolios on the chair-backs of the first row. The third row stand and work at easels. And I have known even a fourth row in an emergency, work, standing on chairs wherever they could get a view between easels.

"The lighting of the room is, of course, most important. For day work there should be a large, high side-light. North light is, of course, preferable on account of its steadiness. The bottom of the light should not be less than six feet from the floor. For night work there should be a powerful burner that will throw a concentrated light on the model. This should be hung about six feet away

from and two feet above the head of the model. The heat of such a light is intense, and it must not interfere with the comfort of the model.

"For the students there must be another set of lights arranged around the circle and placed as low down as the easels will permit—say seven feet from the floor. These lights must be so shielded that they will reflect down on the class. Not a ray should strike the model, as you can understand it would have all the confusing results of a cross light."

"Which do you advise, study by gas or daylight?"

"A beginner finds it easier to study at night. The light is more powerful and the shadows stronger and better defined. But the results of study by daylight are better. There is necessity for closer, finer observation in the diffused light of day and the results are more subtle. Of course in drawing with color daylight is preferable, as it is hard to distinguish colors at night. For that reason night work is usually confined to black and white."

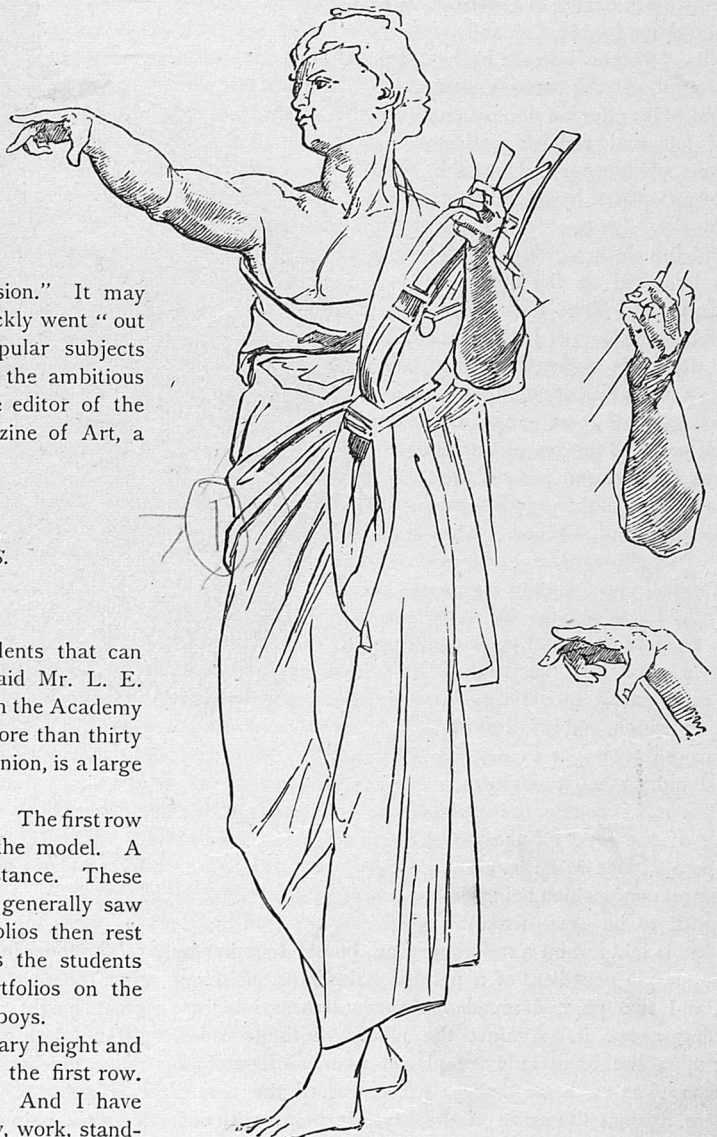
"Would you advise beginners whether by day or night to use black and white?"

"Yes, and to keep using black and white. In the Paris ateliers a student works years in crayon and charcoal before he touches color. But we can't do that here."

"Why?"

"In the first place we are too impatient a people, too insistent on results. In the second place our students begin too late in life to afford long preparation for a career. In Paris a boy will begin his artistic studies at fourteen. This gives him years for preparatory work. Here, rarely or never a student begins to draw seriously at sixteen. Most often he is over twenty.

"But to continue. The properties of a life class are few but they are very important. The first thing necessary is a revolving stand—like that of a sculptor, but lower and larger—that can be moved from one part of the room to another. This should be about eighteen inches



"HESIOD." SKETCH BY PAUL BAUDRY FOR HIS "POETES CIVILISATEURS."

high, in any case so that the model may be easily seen from every part of the room. In many of the foreign schools the floor is inclined downward toward the model, who stands on the throne, as it is called, and this is an admirable arrangement.